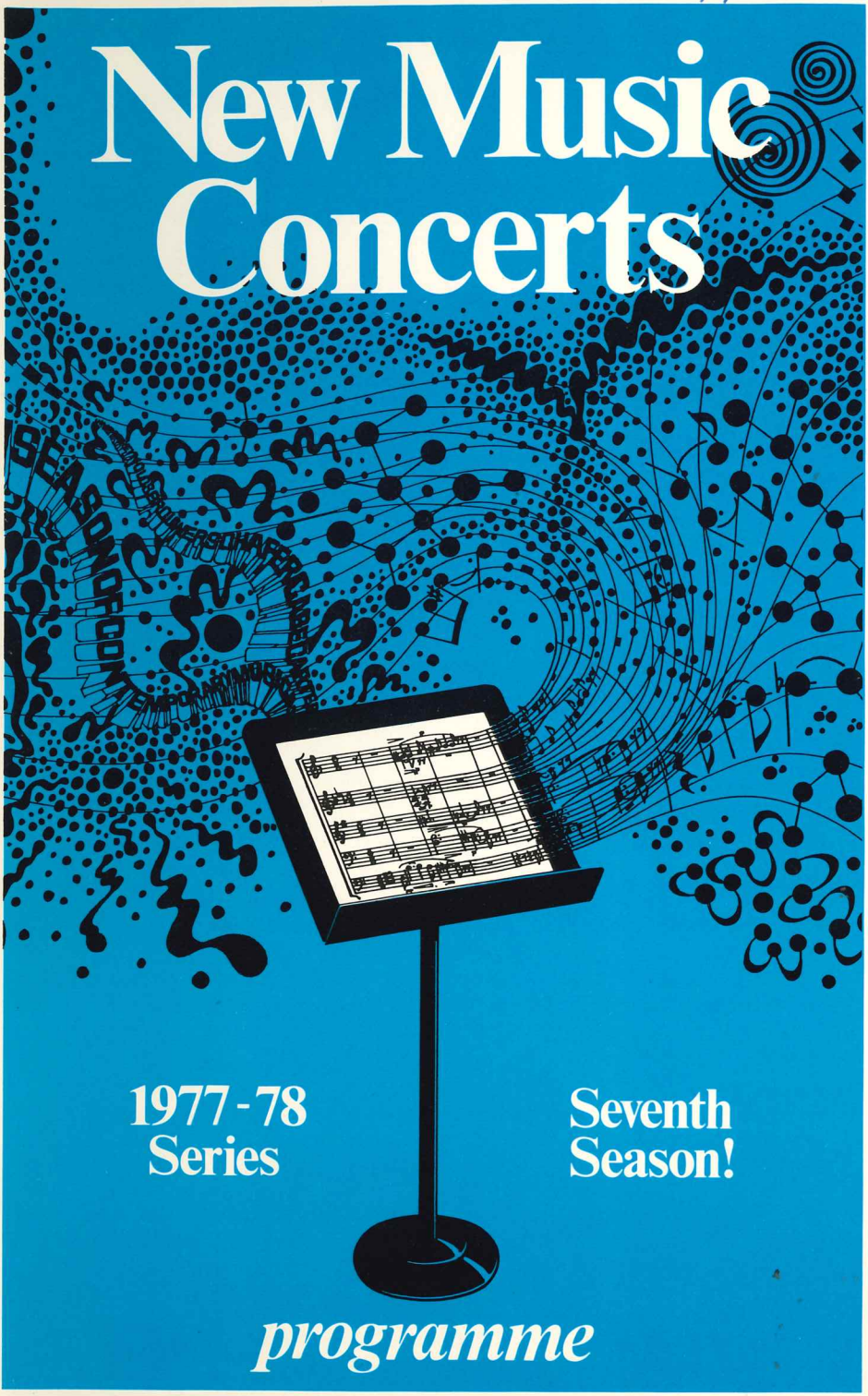
15/04/78

New Music Concerts



1977-78
Series

Seventh
Season!

programme

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CAPAC stands for the Composers, Authors and Publishers Association of Canada. The name pretty well says it all, but there are still a few people around who don't know what CAPAC does.

Our main job is to collect licence fees from all the organizations in Canada who use music, and distribute it to the composers, writers, and publishers who write and publish it. That's the way composers get paid for their work.

CAPAC is owned by its own members—it's the only organization in Canada that's run by an elected board of directors made up solely of active publishers and composers. There are more than 6,000 members, and the organization also represents the interests of more than a quarter of a million foreign composers and publishers when their works are played in this country.

But there's more to CAPAC than that: The organization publishes *The Canadian Composer* 10 times a year (ask us for a sample copy); presents the annual CAPAC-Sir Ernest MacMillan lectures; sponsors two annual $2500 fellowships to encourage student composers to take on post-graduate studies; and puts financial muscle behind a variety of Canadian recording projects.

CAPAC's been around for more than 52 years—but it's an energetic, active, and busy organization with the very best interests of composers and music publishers at heart. If you need to know more about CAPAC, call Ms. Mary Butterill at (416) 924-4427. She'll be pleased to talk with you.

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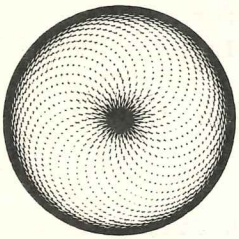

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GUEST COMPOSERS

THOMAS KESSLER

Thomas Kessler was born in Zurich, Switzerland in 1937. After receiving his degree from the University of Zurich, he studied composition with Heinz Friedrich Hartig, Boris Blacher, and Ernst Pepping at the Staatlich Hochschule for Musik in Berlin. In 1965 he opened an electronic music studio in Berlin, and later, in collaboration with various pop groups, established the Berliner Electronic-Beat Studios. In 1968 he was awarded the Berliner Künstpreis für die Junge Generation. During 1970-71 he was the musical director of the Centre Universitaire International de Formation et de Recherche Dramatiques in Nancy, France and since 1972 has taught composition and theory at the Basel Conservatoire.

Mr. Kessler is an outstanding performer on the synthesizer and has been the backbone for many of the live electronic works of such outstanding performers as Heinz Holliger and Michel Portal. He is involved regularly both as composer and advisor for many prominent European contemporary festivals.

ELLIOTT CARTER

Elliott Carter was born in New York City on December 11th, 1908. The son of a wealthy lace-curtain importer, he was expected to succeed his father in the firm. Consequently, his musical education was not considered important although he was allowed piano lessons as a child and during his years at High School. In 1923, he met Charles Ives who befriended him, introduced him to avant-garde music and musicians and persuaded him to pursue a musical career. Throughout the Twenties, Carter spent his summers in Europe, where he was able to further his intense interest in contemporary music, and where he came under the influence of Webern, Berg, Schoenberg and Scriabine.

In 1926, he went to Harvard where he took an A.B. in English Literature, studying, playing and composing music as extra-curricular activity. His post-graduate years at Harvard were spent as a composition student. He studied harmony and counterpoint with Walter Piston, choral composition with A.T.Davison and composition with Gustav Holst, then a visiting professor at Harvard. He subsequently spent three years in Paris studying with Nadia Boulanger.

Carter has been the recipient of the highest awards and honours throughout his career. The first work to gain international recognition was the First String Quartet which won him the Concours International de Quatuor in Leige, Belgium in 1953. Other awards include Pulitzer prizes for the Second and Third String Quartets, Guggenheim Fellowships (1945 and 1950), the Prix de Rome (1953) and the Sibelius Medal for music.

New Music Concerts wishes Mr. Carter a happy 70th birthday year and takes great pleasure in welcoming him back to Toronto for his second appearance on the series. Last April 23rd, he presented an exhilarating afternoon lecture/workshop and three of his compositions were featured on the evening concert, including the Double Concerto for piano and harpsichord.

LARRY AUSTIN

Born in Duncan, Oklahoma in 1930, Larry Austin studied composition with Violet Archer at North Texas State University, Darius Milhaud at Mills College and Andrew Imbrie at the University of California, Berkeley. During his student years he also devoted a great deal of time to jazz improvisation on trumpet and string bass. From 1958 until 1972 he was on the music faculty at the University of California, Davis where he was very active as a conductor and performer as well as a composer. In 1966, while at Davis, he co-founded the music periodical, Source, publishing and editing the first eight issues of the twice-yearly anthology of new music. In 1972 he left Davis to accept an appointment as Chairman of the Department of Music, University of South Florida, Tampa, continuing in that position

until he was appointed Director of SYCOM: Systems Complex for the Studio and Performing Arts, College of Fine Arts, U.S.F., where he presently works and teaches.

Recipient of numerous composing fellowships, grants, commissions, prizes and awards, Austin's works are widely performed and recorded. His Improvisations for orchestra and jazz soloists was performed and recorded by the New York Philharmonic with Leonard Bernstein conducting. Also in great demand as a lecturer, he has completed three concert/lecture tours in Europe, two in Central and South America and regularly tours the United States. In addition to his ongoing creative work in composition, his current research interests include the development of softward for hybrid computer systems for electronic music.

GUEST ARTISTS

SUSAN DAVENNY WYNER

Daughter of pianist Ward Davenny and wife of composer/pianist Yehudi Wyner, Miss Davenny Wyner is a graduate of Cornell University in both English literature and music, and has been the recipient of many prestigious awards and grants including a Fulbright, a grant from the Rockefeller Foundation, a Concert Artists grant from the Ford Foundation, the Naumberg Prize and the Joy of Singing Award.

In 1971 she sang in CBC Montreal's Distinguished Artists Series and appeared on the CBC's Celebrity Series in 1973. Since then she has appeared as soloist with the New York Philharmonic, the Boston, National, San Francisco, Cleveland and Toronto Symphony Orchestras performing under such noted conductors as Colin Davis,

Andrew Davis, Erich Leinsdorf, Seiji Ozawa, Mario Bernardi, Lorin Maazal and Michael Tilson Thomas. This season marked her debut with the New York City Opera Company in Mozart's "The Magic Flute" in the role of "Pamina".

A most versatile singer, Miss Davenny Wyner's extensive repertoire embraces numerous orchestral works, operatic roles, oratorio, lieder, chamber music and a large number of contemporary works, including many which were composed specifically for her by such composers as Elliott Carter, George Rochberg, Aribert Reimann and Yehudi Wyner.

YEHUDI WYNER

Composer, conductor and pianist, Canadian born Yehudi Wyner studied at the Juilliard School of Music and holds Masters degrees from both Yale and Harvard Universities. He has been music director of the New Haven Opera since 1968, a member of the chamber music and composition faculty at Tanglewood since 1976, and was professor of composition at Yale University from 1963 until 1977.

As a keyboard artist, Mr. Wyner regularly performs, tours and records with the celebrated Bach Aria Group. He also collaborates in recital with such vocal artists as Maureen Forrester, Lois Marshall, Bethany Beardslee, Irene Gubrud and Helen Boatwright and has presented joint recitals in recent years with Bernard Greenhouse, Charles Treger, Samuel Baron and Syoko Aki, among others.

Also a noted composer, Mr. Wyner has received commissions from the Fromm, Ford and Koussevitzky Foundations, and was recipient of two Guggenheim Fellowships and a National Endowment for the Arts Grant. Many of his compositions have been recorded on CRI.

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PROGRAM NOTES

LOST PARADISE.....BY THOMAS KESSLER

The composer offers the following program note:

"This piece was composed during the spring of 1975 on a commission from Heinz Holliger's Basel Ensemble. I had learned from previous experience in live-electronic concerts that although increased complexity of electronics can result in richer and more interesting structures, a clear definition and control over the material becomes more difficult, and is often therefore left to more or less lucky accident.

This danger exists above all where the interpretation problems are divided among several performers, for example - instrumentalist, synthesizer player, and sound engineer. Contrasted with the classical instrumental music situation, live electronics creates in such circumstances an artificial hierarchy of dependence in which the instrumentalist loses more and more control over the sounds he is producing and is therefore limited and manipulated in his ability to react naturally.

In Lost Paradise I wanted to see to what extent an interpreter could bring all these functions under his own control again without sacrificing his natural playing technique and ability to react. For this purpose a relatively small, portable synthesizer model from EMS in London was chosen (Synthi AKS) which can be placed on the music rack of a piano and beside a harp, without any special setup. Both performers must play both instruments simultaneously and be able to apply their virtuosity to the synthesizer as well as to their own instrument. In this way the performer controls every parameter of the possible modulations right from the beginning with a precision which would be impossible if additional people were involved.

The traditional sound material of the piano and harp is picked up by a contact microphones and transformed by the synthesizer. The various modulations of the sound apply to all musical parameters, and can be differentiated as follows:

1) Pitch changes using the ring modulator. Sometimes completely new scales emerge, for instance from an originally chromatic movement of the piano an arpeggiated seventh chord is heard.

2) Changes in timbre using the filter, however always combined with the ring modulator, sometimes resulting in noise effects in connection with the noise filter.

3) Rhythmic changes using the envelope generator, mostly audible as rhythmic repetitions in the form of "echos".

4) Dynamic changes: in general, amplification is controlled by the synthesizer, plus at times modulated by the envelope generator.

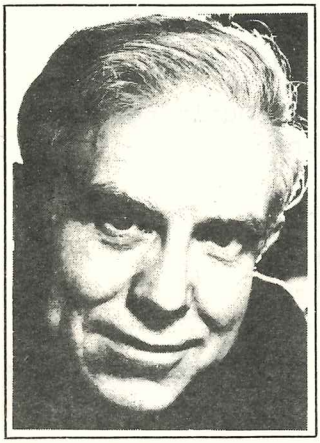
At the beginning of the piece these changes of sound are effected manually through directly operating the synthesizer by hand. These functions are all precisely notated in the score. Gradually however, more and more automatic control processes are injected, by which a certain modulation is controlled exclusively by the synthesizer during its entire duration. The pianist and harpist react in various ways during the second part, but lose progressively the possibility of determining the tempo, pitch, and dynamics of their own playing.

The flute, viola and english horn are not modulated or amplified, but serve to complete and extend the sound of the modulated instruments."

WARBLE FOR LILAC-TIME, VOYAGE ....BY ELLIOTT CARTER

The following note is adapted from The Music of Elliott Carter, by David Schiff:

In the two songs written in the 1940's, Carter turned to a very different direction from his previous works. The vast, unruly, catalogue poem of Whitman, "Warble for Lilac-time" is a catch-all of spring-time reminiscences, by which the poet eventually transforms himself from outside observer to the voice of nature



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ELLIOTT CARTER

in his 70th Birthday Year
December 11, 1978

"Internationally, Elliott Carter . . . is now America's most famous living composer."
Andrew Porter, The New Yorker

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itself. The singer must sustain vast, arched phrases over her entire range against the fast flowing accompaniment of the piano.

Carter's latest and greatest song from this period, Voyage, is a setting of Hart Crane's "Infinite Consanguinity", one of a series of "Voyages". The song takes us into a very different world from the wit and wistfulness of much of Carter's early music.

Voyage is a strikingly simple conception. The piano develops a single motive, which moves between slow, parallel outer voices. With this figure, Carter weaves a subtly evolving ostinato, constantly changing in rhythmic shape, so that a complex cross-accented texture results from the interplay of the two strands in the accompaniment and the third element of the

New Music Concerts

Saturday, April 15, 1978, 8:30 p.m.

Walter Hall, Edward Johnson Building
University of Toronto

program

** LOST PARADISE (1975) - THOMAS KESSLER (Switzerland)

Charlotte Moon - harp
Mark Widner - piano
Robert Aitken - flute
Larry Cherney - english horn
Paul Armin - viola

** WARBLE FOR LILAC-TIME (1943) - ELLIOTT CARTER (USA)
** VOYAGE (1945)

Susan Davenny Wyner - soprano
Yehudi Wyner - piano

** QUADRANTS: EVENT/COMPLEXES (1972-77) - LARRY AUSTIN (USA)
Nos. 6, 9 & 11

Robert Aitken - flute
Eugene Watts - trombone
Russell Hartenberger - percussion
Bill Winant - percussion

INTERMISSION

* DIALOGE (1977) - THOMAS KESSLER (Switzerland)

Ibrahim Eleish - nai
Maher Akili - ud
James Campbell - clarinet
Peter Schenkman - cello

** A MIRROR ON WHICH TO DWELL (1976) - ELLIOTT CARTER (USA)

Robert Aitken - conductor

Susan Davenny Wyner - soprano
Douglas Stewart - flute
Larry Cherney - oboe
Paul Grice - clarinet
David Zafer - violin
Paul Armin - viola
Peter Schenkman - cello
Joel Quarrington - double bass
Russell Hartenberger - percussion
John Hawkins - piano

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voice. As in Warble for Lilac-time, but in a different way, Carter abolishes the bar line, creating a new polyphony of independent accents. The song seems basically polytonal and the complete spectrum of tonalities seems to exist simultaneously here, interwoven in everchanging combinations. The polytonal vibrations evoke a sense of vast, resonating space. The outer lines of the piano part gradually evolve into the dramatically tolling bells which dominate the central part of the song.

TEXTS

Warble for Lilac-time — Walt Whitman

Warble me now for joy of lilac-time, (returning in
reminiscence,)
Sort me O tongue and lips for Nature's sake, souvenirs
of earliest summer,
Gather the welcome signs, (as children with pebbles or
stringing shells,)
Put in April and May, the hylas croaking in the ponds,
the elastic air,
Bees, butterflies, the sparrow with its simple notes,
Blue-bird and darting swallow, nor forget the high-hole
flashing his golden wings,
The tranquil sunny haze, the clinging smoke, the vapor,
Shimmer of waters with fish in them, the cerulean above,
All that is jocund and sparkling, the brooks running,
The maple woods, the crisp February days and the sugar-
making,
The robin where he hops, bright-eyed, brown-breasted,
With musical clear call at sunrise, and again at sunset,
Or flitting among the trees of the apple-orchard,
building the nest of his mate,
The melted snow of March, the willow sending forth
its yellow-green sprouts,
For spring-time is here! the summer is here! and what
is this in it and from it?
Thou, soul, unloosen'd - the restlessness after I know
not what;

Come, let us lag here no longer, let us be up and away!
O if one could but fly like a bird!
O to escape, to sail forth as in a ship!
To glide with thee O soul, o'er all, in all, as a
ship o'er the waters;
Gathering these hints, the preludes, the blue sky,
the grass, the morning drops of dew,
The lilac-scent, the bushes with dark green heart-shaped
leaves,
Wood-violets, the little delicate pale blossoms
called innocence,
Samples and sorts not for themselves alone, but for
their atmosphere,
To grace the bush I love - to sing with the birds,
A warble for joy of lilac-time, returning in
reminiscence.

Voyage — Hart Crane

Infinite consanguinity it bears -
This tendered theme of you that light
Retrieves from sea plains where the sky
Resigns a breast that every wave enthrones;
While ribboned water lanes I wind
Are laved and scattered with no stroke
Wide from your side, whereto this hour
The sea lifts, also, reliquary hands.

And so, admitted through black swollen gates
That must arrest all distance otherwise, -
Past whirling pillars and lithe pediments,
Light wrestling there incessantly with light,
Star kissing star through wave on wave unto
Your body rocking!
and where death, if shed,
Presumes no carnage, but this single change, -
Upon the steep floor flung from dawn to dawn
The silken skilled transmemberment of song;

Permit me voyage, love, into your hands...

QUADRANTS: EVENT/COMPLEXES.....BY LARRY AUSTIN

The composer writes the following;

"The eleven "event/complexes" of the Quadrants series explore the qualities of instruments or voices combined with continuously changing sonorities heard on tape. The taped electronic sounds were produced on an experimental digital synthesizer designed by Stan Lunetta. Each event/complex can be performed singly - always with the tape - or in combination with any or all of the others, simultaneously or successively.

The Quadrants series includes Event/Complex No.1 for wind orchestra, No. 2 for mixed chorus and Nos. 3 through 11 are for solo instruments: violin, piano, cello, clarinet, flute, viola, percussion, trombone and double bass.

The tape, which explores the unique character of the sub-harmonic series, provides a continuous but ever-changing sonority, its timbral and structural qualities carefully integrated with the instrument(s). The combined sonorities circle and surround the listener. At times, one might have the sensation of falling or of seeming to be part of the whole sound-complex.

Coordination of the performer(s) with the tape is made possible by a separate "timing-pulse tape", heard only by the performer(s) or conductor through a single earphone. The score and the tape begin at precisely the same time, proceeding at one beat per second to the end of the work: 8'32"."

DIALOGE.....BY THOMAS KESSLER

Mr. Kessler offers the following note:

"Dialoge is scored for two eastern and two western instruments. Both groups of instruments portray different cultures, which should, on the one hand remain remote from one another, yet on the other hand be infuenced by one another. This mutual influence is brought about through the electronic devices of

two vocoders, which make it possible for the different articulations and sounds of one instrument to influence the sound material of another instrument. For example, the specific ornamentation played by the arabic lute (ud), is transduced on a long sound of the cello, and the timbre of a clarinet is transduced on a glissando of the arablic flute (nai).

Also, the articulation of the instruments is mixed with a pre-recorded tape, which is only audible when an instrument is playing. The tape consists of sounds of different cities of the world (Baghdad, Helsinki, New York, Saigon, Tunis, etc.) mixed with human voices in a development from noise to sound. The musicians will also influence and modulate the tape with their own voices. The text is chosen by, and is in the mother tongue of the individual musician."

Dialoge was commissioned by the West German Radio in Köln and the tape was made at the radio studio, Köln.

The vocoders used in this work were placed at the disposal of New Music Concerts through the courtesy of 'Electronic Music Studio Supplies', Canada.

EMS VOCODER 2000

The EMS-Vocoder 2000 is a compact, versatile speech synthesizer. Its main purpose is to impose the articulation of a voice onto another sound, thereby making it speak or sing.

Such sounds (excitations) can be derived from any audio source. For instance: musical sounds from an organ, guitar or symphony orchestra; unmusical sounds such as the roar of an aeroplane, the snarl of a lion, the clatter of a typewriter and synthetic sounds such as a synthesizer or the vocoder's own voltage controlled oscillator or noise generator.

In each case, the sounds are made to talk or sing or resonate with the intonation expression and meaning of an input voice, which may be derived live from a microphone or from a live recording.

Various parts of the electronic circuitry of the

EMS Vocoder 2000 detect the fundamental pitch of the voice input whether a sybillant or vowel is being spoken. 32 filters analyse and resynthesize the frequency and amplitude pattern of the speech input. With this information the original voice may be recreated using the vocoder's own internal oscillator as a sound source. A wide range of subtle or coarse changes are easily achieved. For instance, the pitch of a voice may be raised or lowered, or a word or sentence may be frozen or slurred. In the case of a musical excitation, sources such as organ, guitar, voice or even a recording of an orchestra are filtered at the correct rate and frequencies so as to impose on them the characteristics of the voice input.

It is clear, therefore, that a new degree of freedom is given to the electronic synthesizer. No longer are the sounds limited by monotonous oscillators and a few filters; now interesting and rich effects can be derived from standard musical instruments and normal voice performance. In this way, musicians who are not expert in synthesizers can produce the newest effects with the minimum of electronic technique by relying mainly on their own musical expertise.

The EMS Vocoder 2000 is the baby sister of the much more complex EMS Vocoder. Both were designed by Tim Orr and are the result of years of speech research at EMS' computer music and speech studio in London, England.

Terry Riley in Concert

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A MIRROR ON WHICH TO DWELL.....BY ELLIOTT CARTER

Written for and dedicated to Susan Davenny Wyner and the members of Speculum Musicae, A Mirror on Which to Dwell was first performed by these artists at Hunter College Playhouse in New York City on February 24, 1976. The work was commissioned by Speculum Musicae in honor of the U.S. Bicentennial.

In his article "Carter the Progressive", Bayan Northcott writes the following: "With A Mirror on Which to Dwell, Carter unexpectedly resumed the problems of word-setting for the first time in 28 years, finding a vocal style at once nervously sensitive to every turn of Elizabeth Bishop's six poems yet capable of lyrical expansiveness and devising accompaniments for varying combinations of nine players at once tightly patterned yet remarkably accessible in musical imagery."

TEXT

Poems by Elizabeth Bishop

1. ANAPHORA

Each day with so much ceremony
begins, with birds, with bells,
with whistles from a factory;
such white-gold skies our eyes
first open on, such brilliant walls
that for a moment we wonder
"Where is the music coming from, the energy?
The day was meant for what ineffable creature
we must have missed?" Oh promptly he
appears and takes his earthly nature
instantly, instantly falls
victim of long intrigue,
assuming memory and mortal
mortal fatigue.

More slowly falling into sight
and showering into stippled faces,
darkening, condensing all his light;
in spite of all the dreaming
squandered upon him with that look,

suffers our uses and abuses,
sinks through the drift of bodies,
sinks through the drift of classes
to evening to the beggar in the park
who, weary, without lamp or book
prepares stupendous studies:
the fiery event
of every day in endless
endless assent.

2. ARGUMENT

Days that cannot bring you near
or will not,
Distance trying to appear
something more than obstinate,
argue argue argue with me
endlessly
neither proving you less wanted nor less dear.

Distance: Remember all that land
beneath the plane;
that coastline
of dim beaches deep in sand
stretching indistinguishably
all the way,
all the way to where my reasons end?

Days: And think
of all those cluttered instruments,
one to a fact,
canceling each other's experience;
how they were
like some hideous calendar
"Compliments of Never & Forever, Inc."

The intimidating sound
of these voices
we must separately find
can and shall be vanquished:
Days and Distance disarrayed again
and gone
both for good and from the gentle battleground.

3. SANDPIPER

The roaring alongside he takes for granted,

and that every so often the world is bound to shake.
He runs, he runs to the south, finical, awkward,
in a state of controlled panic, a student of Blake.

The beach hisses like fat. On his left, a sheet
of interrupting water comes and goes
and glazes over his dark and brittle feet.
He runs, he runs straight through it, watching
his toes.

- Watching, rather, the spaces of sand between them,
where (no detail too small) the Atlantic drains
rapidly backwards and downwards. As he runs,
he stares at the dragging grains.

The world is a mist. And then the world is
minute and vast and clear. The tide is higher or
is higher or lower. He couldn't tell you which.
His beak is focussed; he is preoccupied,

looking for something, something, something.
Poor bird, he is obsessed!
The millions of grains are black, white, tan, and
gray,
mixed with quartz grains, rose and amethyst.

4. INSOMNIA

The moon in the bureau mirror
looks out a million miles
(and perhaps with pride, at herself,
but she never, never smiles)
far and away beyond sleep, or
perhaps she's a daytime sleeper.

By the Universe deserted,
she'd tell it to go to hell,
and she'd find a body of water,
or a mirror, on which to dwell.
So wrap up care in a cobweb
and drop it down the well

into that world inverted
where left is always right,
where the shadows are really the body,
where we stay awake all night,
where the heavens are shallow as the sea
is now deep, and you love me.

5. VIEW OF THE CAPITOL FROM THE LIBRARY OF CONGRESS

Moving from left to left, the light
is heavy on the Dome, and coarse.
One small lunette turns it aside
and blankly stares off to the side
like a big white old wall-eyed horse.

On the east steps the Air Force Band
in uniforms of Air Force blue
is playing hard and loud, but - queer -
the music doesn't quite come through.

It comes in snatches, dim then keen,
then mute, and yet there is no breeze.
The giant trees stand in between.
I think the trees must intervene,

catching the music in their leaves
like gold-dust, till each big leaf sags.
Unceasingly the little flags
feed their limp stripes into the air,
and the band's efforts vanish there.

Great shades, edge over,
give the music room
The gathered brasses want to go
boom - boom.

6. O Breath

Beneath that loved and celebrated breast,
silent, bored really blindly veined,
grieves, maybe lives and lets
live, passes bets,
something moving but invisibly,
and with what clamor why restrained
I cannot fathom even a ripple.
(See the thin flying of nine black hairs
four around one five the other nipple,
flying almost intolerably on your own breath.)
Equivocal, but what we have in common's bound to
be there,
whatever we must own equivalents for,
something that maybe I could bargain with
and make a separate peace beneath
within if never with.

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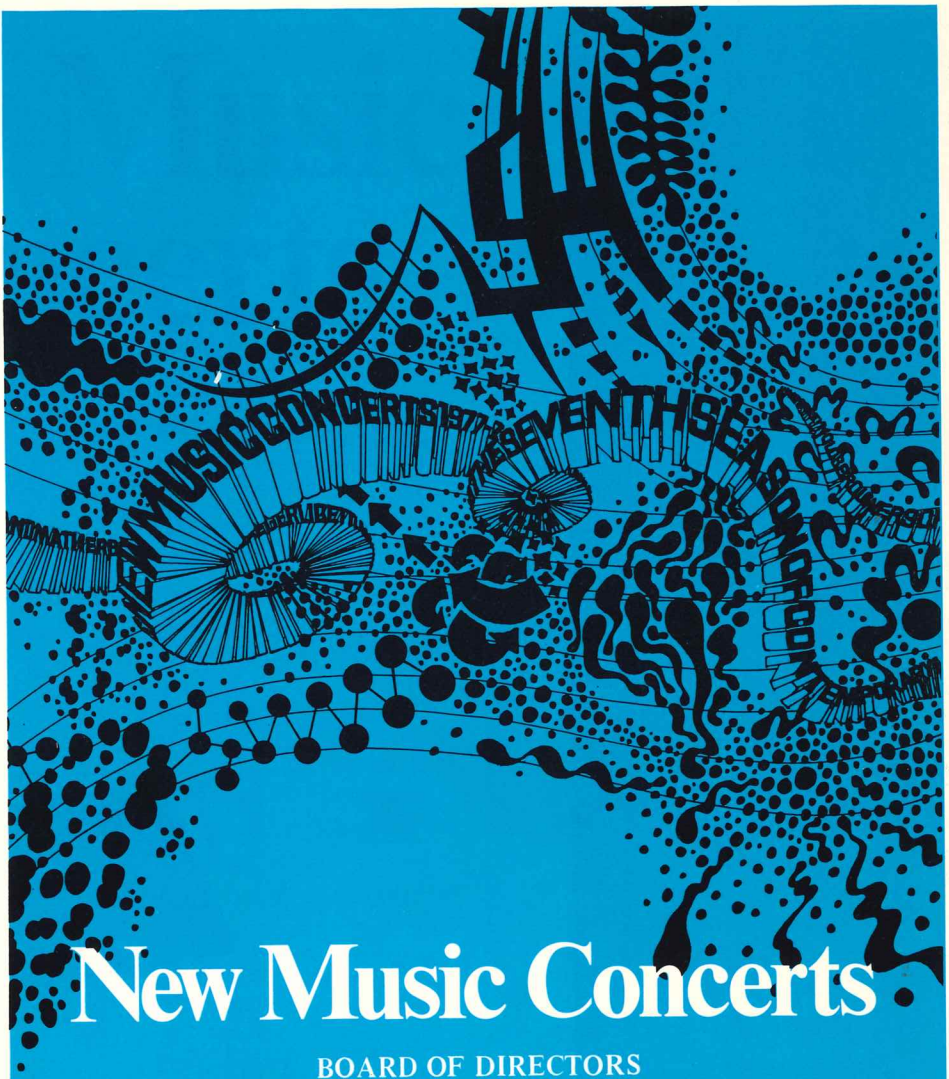

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